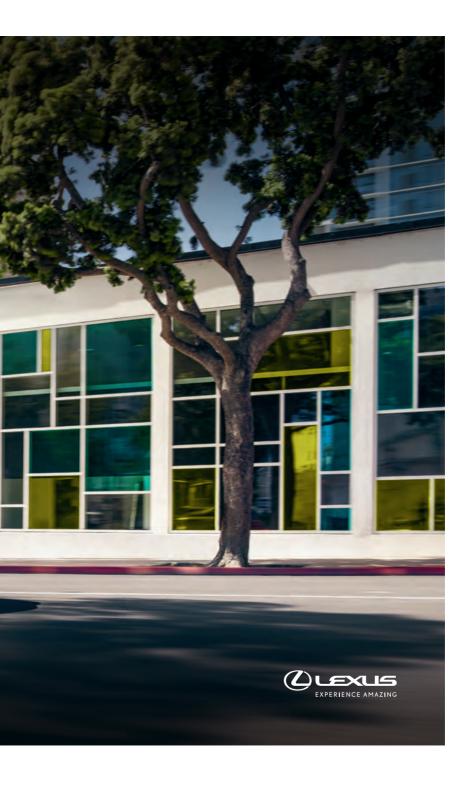


PLAYBILL\*

September/October 2024





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Specially designed art for the Yannick Conducts Mahler's Symphony No. 3 concerts, October 3-5, 2024, by Haeg Design

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# From the President and CEO



Dear Friends:

Welcome to The Philadelphia Orchestra's incredible 2024–25 season—our first full season in Marian Anderson Hall—which brings extraordinary highpoints of music center stage. Through the sensitivity and brilliance of Music and Artistic Director Yannick Nézet-Séguin and the musicians of the Orchestra, music old and new, forgotten and resurrected, comes together in evolving forms and contexts to take us on a musical journey that unites us all.

While there are too many special moments to highlight in this letter, a few stand out. Yannick will lead such beloved symphonic works as Mahler's Third, Sixth, and Ninth symphonies and Beethoven's Ninth along with overlooked gems including William Grant Still's Symphony No. 2, Margaret Bonds's *The Montgomery Variations*, and Florence Price's Piano Concerto in One Movement. He continues to introduce new voices to Orchestra audiences, such as Julia Wolfe with her co-commission, *Pretty*. And he brings his other love, opera, to Marian Anderson Hall with once-in-a-lifetime concert performances of Wagner's epic *Tristan and Isolde*. We are delighted to welcome back former Music Director Riccardo Muti after an absence of almost 20 years as he conducts Verdi's glorious Requiem. And Principal Guest Conductor Marin Alsop begins her tenure and leads the world premiere of Gabriela Lena Frank's *Picaflor*. We are so fortunate to have her join Yannick and our new assistant conductor, Naomi Woo, on our conducting roster.

At the end of October, the Orchestra will travel to China for a two-week tour and residency. The tour, led by both Yannick and Marin, will mark the return of the full Orchestra to China since the onset of the global pandemic in 2019. It will not only commemorate the 45th anniversary of US-China relations but also celebrate more than 50 years of friendship and collaboration between the Orchestra and the people of China. In addition to Beijing, the Orchestra will perform for the first time in Chengdu and Haikou, the latter also marking the first time an American orchestra will travel to Hainan province, continuing the Philadelphians' remarkable legacy as a global ambassador.

With warmest best wishes,

Matías Tarnopolsky President and CEO

Matin O-



# The Philadelphia Orchestra

2024-2025 Season

### Yannick Nézet-Séguin

Music and Artistic Director Walter and Leonore Annenberg Chair

### **Marin Alsop**

Principal Guest Conductor Ralph and Beth Johnston Muller Chair

### Naomi Woo

Assistant Conductor

### **Joseph Conyers**

Education and
Community Ambassador
Mark and Tobey Dichter
Chair

### **Charlotte Blake Alston**

Storyteller, Narrator, and Host Osagie and Losenge Imasogie Chair

### Frederick R. Haas

Artistic Advisor, Fred J. Cooper Memorial Organ Experience

### **First Violins**

David Kim, Concertmaster Dr. Benjamin Rush Chair Juliette Kana, First Associate Concertmaster Joseph and Marie Field Chair Christine Lim, Associate Concertmaster Marc Rovetti, Assistant Concertmaster Dr. James F. Dougherty Chair Barbara Govatos Robert E. Mortensen Chair Jonathan Beiler Hirono Oka

Richard Amoroso
Robert and Lynne Pollack
Chair
Yayoi Numazawa
Jason DePue
Larry A. Grika Chair
Jennifer Haas
Miyo Curnow
Elina Kalendarova
Daniel Han
Julia Li
William Polk
Mei Ching Huang

### **Second Violins**

Kimberly Fisher, Principal Peter A. Benoliel Chair Paul Roby, Associate Principal Sandra and David Marshall Chair Dara Morales, Assistant Principal Anne M. Buxton Chair Philip Kates Peter A. Benoliel Chair Davvd Booth Paul Arnold Joseph Brodo Chair, given bu Peter A.Benoliel Boris Balter Amy Oshiro-Morales Volunteer Committees Chair Yu-Ting Chen Jeoung-Yin Kim Willa Finck John Bian MuChen Hsieh

### **Violas**

Eliot Heaton

Choong-Jin Chang, Principal Ruth and A. Morris Williams, Jr., Chair Kirsten Johnson, Associate Principal Kerri Ryan, Assistant Principal Burchard Tang Renard Edwards Anna Marie Ahn Petersen Piasecki Family Chair David Nicastro Che-Hung Chen Rachel Ku Marvin Moon Meng Wang

### Cellos

Hai-Ye Ni, Principal
Priscilla Lee, Associate
Principal
Yumi Kendall, Assistant
Principal
Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair
Richard Harlow
Kathryn Picht Read
Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

### **Basses**

Joseph Conyers,
Principal
Carole and Emilio
Gravagno Chair
Gabriel Polinsky,
Associate Principal
Tobias Vigneau, Assistant
Principal
David Fay
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

### **Flutes**

Jeffrey Khaner, Principal Paul and Barbara Henkels Chair
Patrick Williams,
Associate Principal Rachelle and Ronald
Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

### **Oboes**

Philippe Tondre, Principal Samuel S. Fels Chair Peter Smith, Associate Principal Jonathan Blumenfeld Edwin Tuttle Chair Elizabeth Starr Masoudnia, English Horn Joanne T. Greenspun Chair

### Clarinets

Ricardo Morales,
Principal
Leslie Miller and Richard
Worley Chair
Samuel Caviezel,
Associate Principal
Sarah and Frank Coulson
Chair
Socrates Villegas
Paul R. Demers, Bass
Clarinet
Peter M. Joseph and Susan
Rittenhouse Joseph Chair

### **Bassoons**

Daniel Matsukawa, Principal Richard M. Klein Chair Mark Gigliotti, Co-Principal Angela Anderson Smith Holly Blake, Contrabassoon

### **Horns**

Jennifer Montone,
Principal
Gray Charitable Trust
Chair
Jeffrey Lang, Associate
Principal
Hannah L. and J. Welles
Henderson Chair
Christopher Dwyer
Chelsea McFarland
Frnesto Toyar Torres

### **Trumpets**

Esteban Batallán,
Principal
Marguerite and Gerry
Lenfest Chair
Jeffrey Curnow,
Associate Principal
Gary and Ruthanne
Schlarbaum Chair
Anthony Prisk

### **Trombones**

Nitzan Haroz, Principal Neubauer Family Foundation Chair Matthew Vaughn, Co-Principal Blair Bollinger, Bass Trombone Drs. Bong and Mi Wha Lee Chair

### Tuba

Carol Jantsch, Principal Lyn and George M. Ross Chair

### **Timpani**

Don S. Liuzzi, Principal Dwight V. Dowley Chair Angela Zator Nelson, Associate Principal

### Percussion

Christopher Deviney, Principal Charlie Rosmarin, Associate Principal Angela Zator Nelson

### Piano and Celesta

Kiyoko Takeuti

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Elizabeth Hainen, Principal

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Dennis Moore, Jr., Manager Francis "Chip" O'Shea III Aaron Wilson

# Music and Artistic Director



Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The New York Times has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America*'s 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.



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# Marian Anderson Hall



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel

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### **Curtis Symphony Orchestra:**

### PROKOFIEV & TIME FOR THREE

Osmo Vänskä Conducts Sibelius, Higdon, and Prokofiev

Oct. 27 at 3:00 p.m. | Marian Anderson Hall

SIBELIUS Finlandia, Op. 26

HIGDON ('88) Concerto 4-3, for two violins, double bass, & orchestra

PROKOFIEV Symphony No. 5 in B-flat major, Op. 100

### **RAY CHEN PLAYS BARBER**

### Teddy Abrams Leads All-American Program

Dec. 13 at 3:00 p.m. | Marian Anderson Hall

TJ COLE ('17) Death of the Poet

WALKER ('45) Lilacs for voice and orchestra

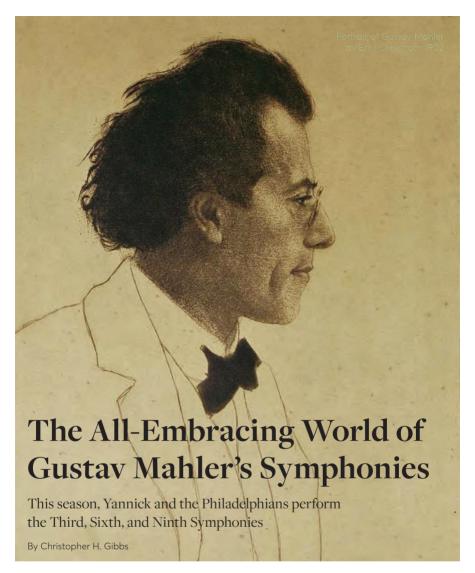
BARBER ('34) Violin Concerto, Op. 14

COPLAND Symphony No. 3

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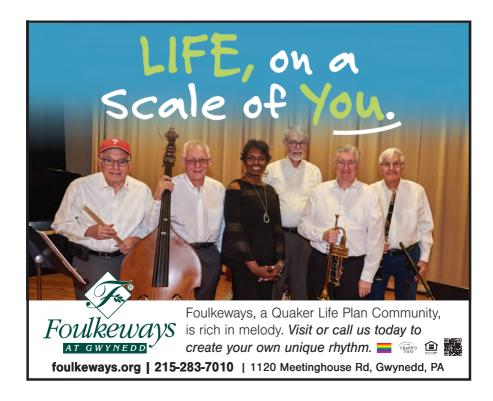
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, all of Mahler's symphonies form a single gigantic work, fascinatingly interconnected and indeed all-embracing.

Mahler's symphonies are usefully divided into three groups. The first four are known as the "Wunderhorn" symphonies because in them he used songs composed to poems from the folk collection *Des Knaben Wunderhorn* (From the Youth's Magic Horn). He next wrote three purely instrumental symphonies (Nos. 5, 6, and 7) and then, after the somewhat anomalous Eighth (the "Symphony of a Thousand"), he concluded his career with the trilogy of *Das Lied von der Erde* (The Song of the Earth), the Ninth Symphony, and the unfinished Tenth.

Over the course of this season Yannick Nézet-Séguin and The Philadelphia Orchestra present one symphony from each of Mahler's periods, beginning in October with the monumental Third. In April they perform the Sixth Symphony and in January the Ninth, his last completed work.

Mahler composed his symphonies over the course of a quarter century, generally during the summer months because he was otherwise preoccupied as one of the great conductors of the day. He was born in 1860 in a small Bohemian town into the family of a Jewish distiller and moved to Vienna at age 15 to begin studies at the Conservatory. He started his career with conducting jobs at provincial opera houses before assuming posts in Prague, Leipzig, Budapest, and Hamburg. In 1897 he was offered the greatest plum: the directorship of the Vienna Court Opera, the most powerful musical position in Europe. To get the job, he had accepted baptism in the Catholic faith. Mahler held the Vienna post for a decade but left when the situation became untenable due to vicious anti-Semitic attacks in the press. He accepted prestigious appointments in New York, first with the Metropolitan Opera and then with the New York Philharmonic; he returned to Europe each summer to compose.

Although some aspects of Mahler's musical style and aesthetic commitments changed over the years, there are throughlines that help to create the sense of a gigantic whole. His symphonies tackle eternal questions of life and death (funeral marches appear in many of them), of nature and the universe. The symphonies are deeply personal, the qualities of which Mahler in some instances candidly divulged and at other times attempted to hide. He often invites us to make connections between his life and music by giving titles and by making comments in letters, sketches, and manuscript scores, an intense subjectivity that was a legacy of Beethoven and later Romantic composers.





Mahler's sketch of the first movement of the Sixth Symphony



Mahler's composition hut in Toblach in South Tyrol, where he wrote the Symphony No. 9 and Das Lied von der Erde and began work on the Symphony No. 10

Some autobiographical moments in Mahler relate to one of the areat debates of Romanticism: program music, about which he was deeply ambivalent. Symphonies during the earlier Classical era were usually "absolute," not explicitly connected to literature, history, or other extra-musical elements. While Beethoven initially continued this approach, he also helped to forge a new path with his "Eroica" and "Pastoral" symphonies through titles and other programmatic clues. He opened further vistas in his Ninth Symphony by bringing in poetry and the human voice, a strateav Mahler emulated in his Second. Third, Fourth, and Eighth Symphonies.

Mahler composed almost exclusively in just two genres: songs and symphonies, which he interrelated in masterful ways. For his songs he initially used *Wunderhorn* poems drawn from an early-19th-century anthology. While these folk poems had attracted earlier composers, they proved especially inspiring for the young Mahler and formed the basis of his first four symphonies.

After writing three symphonies, each progressively longer and more complex, Mahler reached something of a limit. They all had programs of some sort—titles, stories,

or poems—the compositional approach so successfully pursued by his friend and rival Richard Strauss. But Mahler increasingly sought to suppress such extra-musical baggage: "Death to programs," he proclaimed around the time of the Fourth Symphony, which was shorter, more modest in its orchestration, and, although it concludes with a *Wunderhorn* song, less programmatic.

Symphonies Five, Six, and Seven are a trilogy that mark Mahler's ostensible retreat from programs and vocal movements. During this time, he stopped using the *Wunderhorn* anthology and began to write songs based on the more elevated poetry of Friedrich Rückert. Even though songs are no longer boldly sung or overtly quoted in the middle symphonies, they go "underground," as Mahler scholar Donald Mitchell has put it, and nonetheless leave traces through affinities of mood or brief allusions.

These changes in Mahler's compositional strategies coincided with crucial developments in his personal life. A medical crisis in early 1901 (internal hemorrhaging) brought the 40-year-old composer close to death. Soon thereafter he resigned his position as head of the Vienna Philharmonic's subscription concerts, which he had taken up in 1898, and by the end of the year was engaged to Alma Schindler, who was 19 years his junior, and was starting his own family.

The range of emotions explored in the Fifth Symphony, beginning with the solemn funeral march, including the magnificent "love song" of the famous Adagietto, and concluding with the blazing triumph of the finale, may give some indication of Mahler's hopes. The Sixth Symphony, which briefly carried the title "Tragic," charts a very different and more

somber course. The Seventh again seems a journey from darkness to light in a poetic work featuring two evocative "night music" movements.

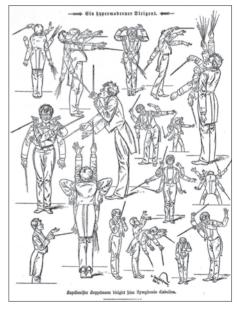
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists. The two-part work unfolds using a Latin Pentecost hymn and then the conclusion of Goethe's *Faust, Part II*. Mahler's astonishing feat of combining different languages, genres of music, and sacred and secular themes led to the greatest success of his career at its premiere in Munich. Leopold Stokowski and The Philadelphia Orchestra gave its American premiere in 1916.

A series of devastating personal blows in 1907 led to another turning point in Mahler's life: His beloved elder daughter died at the age of four, he resigned from the Vienna Court Opera, and he was diagnosed with a heart condition. The final three works followed: Das Lied von der Erde in the summer of 1908, the Ninth Symphony the next summer, and parts of the Tenth in the summer of 1910, but Mahler died in May 1911 before finishing it. Given their ultimate place in the composer's output, it has proven all too tempting to view these pieces as pointing toward death, a "farewell" trilogy, the artistic testament of a dying man.

Another famous soundbite from Mahler in conclusion—this one from a letter he wrote to his wife in which he said, "My time will come." The context was in relation to Strauss as the sentence continues "when his has passed." At the time of his death, age 50, Mahler was hailed as a great conductor but was seriously underrated, and often dismissed, as a composer. Strauss was more esteemed and far more often performed. Of the three symphonies the Philadelphians present this season, Mahler conducted his Third a total of 15 times, the Sixth just three times, and he never performed the Ninth.

It took decades for most of his pieces to enter the international repertoire, but in the wake of the 1960 centennial of his birth. Mahler was ascendent. By the end of the century, one might even say he had become the new Beethoven in popularity and with his music frequently being performed at festival occasions. For more than a century, symphonies by Beethoven (usually the Fifth or Ninth) were used at celebratory events. The Philadelphia Orchestra's inaugural concert in 1900 featured the Fifth. Now. when a music director begins or ends their tenure, or when a new concert hall is dedicated, it is often marked with a Mahler symphony. His time, the vast all-embracing vision of his music, has arrived

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.



Caricature drawings satirizing Mahler's conducting style when he was director of the Vienna Court Opera, originally published in 1901 in the German humorous magazine Fliegende Blätter (Flying Leaves).

# Musicians Behind the Scenes

### **Charlie Rosmarin Associate Principal Percussion**



Where were you born? I was born in Boston and raised in the suburb of Milton, Massachusetts.

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and *Prokofiev's Lieutenant Kije*, haha. But I've performed Messiaen's *Turangalîla-symphonie* twice in my life and can't wait for the next time.

What is your most treasured possession? My late grandmother wrote her memoir during the pandemic and gave everyone in the family a hardcover copy. A very inspired, very generous thing for her to do. I also treasure my collection of lesson recordings and

practice journals, which feel like a document of my entire musical life.

If you could ask one composer one question, what would it be? The final chord of Rachmaninoff's Symphonic Dances is a short note for the entire ensemble except for the tam-tam, which is allowed to ring. I'd ask what that tam-tam note means to him, and why he chose to stop composing after this piece. I'd also ask Gershwin—maybe the greatest orchestral composer for the xylophone—what else he had planned for our instrument if he'd lived longer than 38.

What piece of music never fails to move you? It's hard not to get caught up in the magic of the Suite No. 2 from Ravel's *Daphnis and Chloe*.

**What's your favorite Philadelphia restaurant?** Morning Glory Diner and the Kettle Black, a French bakery/bagelry.

**What are you reading right now?** Hua Hsu's Stay True and Barbara Kingsolver's The Poisonwood Bible. I'm loving both.

When did you join the Orchestra? I just joined in January 2024! I'm a real newbie here.

What do you love most about performing? I love the spontaneous moments of music-making that happen in concerts. It takes a combination of the musicians' flexibility and the audience's energy. In Philadelphia there's plenty of both, and so these moments of spontaneity happen all the time.

**What do you like to do in your spare time?** I like going for runs along the Schuylkill River Trail and reading on my big couch. I also like searching for the best bagel, bacon, egg, and cheese sandwich in the city. I'll take any leads you have.

In your opinion, is there a piece of music that isn't in the standard orchestral repertoire that should be? Prokofiev's Sixth Symphony; Bartók's Music for Strings, Percussion, and Celesta; and the full set of Shostakovich symphonies (not just Nos. 5 and 10!).

When was the first time you heard The Philadelphia Orchestra? In my late teens I heard them play Stravinsky's *The Rite of Spring*. I remember our timpanist Don Liuzzi's playing and how rich of a sound he (and everyone else) produced.

What advice would you give to aspiring young musicians? Work hard, learn from absolutely everybody, and try to listen to a new piece of music every day. And time is almost always better spent at a live concert than in a practice room.

To read the full set of questions, please visit www.philorch.org/Rosmarin.

# Noted in Passing

The Philadelphia Orchestra mourns the passing of former Concertmaster Norman Carol on April 28 at the age of 95.

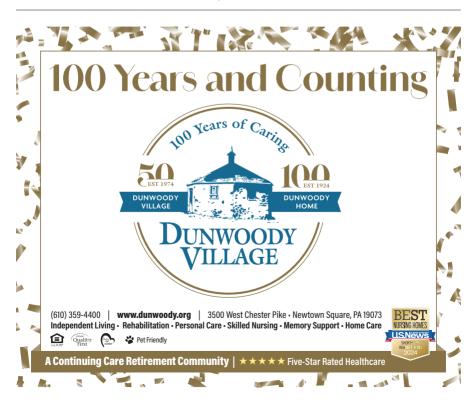


Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston Symphony, heard him perform Lalo's Symphonie espagnole and asked him to join the Symphony's first violin section, at age 17. After three years he was drafted by the Army during the Korean War and served in the 6th Army Band stationed at the Presidio in San Francisco. He was discharged in 1955, and three years later, was hired as concertmaster of the Minneapolis Symphony, where he remained until 1965. In 1966 he joined The Philadelphia Orchestra at the invitation of then-Music Director Eugene Ormandy, where he remained until his retirement in 1994.

Mr. Carol performed as soloist with The Philadelphia Orchestra nearly every season, including twice prior to becoming

concertmaster, playing everything from Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Brahms, and Bruch to Barber, Nielsen, Harrison, Britten, Bernstein, Jarrett, and Skrowaczewski (a concerto commissioned for, and dedicated to, him), among many others.

Mr. Carol taught at the Curtis Institute for decades, beginning in 1979. He also edited numerous orchestral violin parts for the music publisher Ovation Press. Following his retirement from the Orchestra he was a member of the Philadelphia Piano Quartet.





### 2024–2025 | 125th Season Marian Anderson Hall

# The Philadelphia Orchestra

Tuesday, October 8, at 7:00

Austin Chanu Conductor

David Kim Violin

Bach Air, from Orchestral Suite No. 3 in D major, BWV 1068

Mozart Eine kleine Nachtmusik, Serenade in G major, K. 525

I. Allegro

II. Romance: Andante

III. Menuetto (Allegretto)—Trio—Menuetto da capo

IV. Rondo: Allegro

### Intermission

Vivaldi The Four Seasons

and

### Piazzolla/arr. and orch. Desyatnikov The Four Seasons of Buenos Aires

- 1. Spring, Concerto in E major, RV 269
  - a. Allegro
  - b. Largo
  - c. Allegro
- 2. Summer in Buenos Aires
- 3. Summer, Concerto in G minor, RV 315
  - a. Allegro non molto
  - b. Adagio alternating with Presto
  - c. Presto
- 4 Autumn in Buenos Aires
- 5. Autumn, Concerto in F major, RV 293
  - a. Allegro
  - b. Adagio molto
  - c. Allegro
- 6. Winter in Buenos Aires
- 7. Winter, Concerto in F minor, RV 297
  - a. Allegro non molto
  - b. Largo
  - c. Allegro
- 8. Spring in Buenos Aires

This program runs approximately 1 hour, 55 minutes.

This concert is supported by the James and Agnes Kim Foundation.

This concert is part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series.** 

This concert is also part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



# The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives. a commitment to its diverse communities. and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides: PopUP concerts: Our City. Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award—winning Florence Price Symphonies Nos. 1 & 3. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

ThePhiladelphiaOrchestra

# Conductor



A recipient of the 2023 and 2024 Career Assistance Award from the Solti Foundation U.S., Brazilian-American conductor **Austin Chanu** just concluded his tenure as the assistant conductor of The Philadelphia Orchestra, where he supported Music and Artistic Director Yannick Nézet-Séguin. He made his Philadelphia Orchestra subscription debut in April 2023 conducting Stravinsky's *The Rite of Spring*.

Mr. Chanu has recently appeared as a guest conductor with the Filarmonica Banatul Timişoara in Romania, the Baltimore Symphony, the St. Louis Symphony, the Rochester Philharmonic, and the Omaha Symphony. He has worked with prominent conductors including Esa-Pekka Salonen, Herbert Blomstedt, Stéphane Denève, Alan Gilbert, and Marin Alsop. He is currently coleading a project with The Philadelphia Orchestra to restore, rebuild, and elevate the underperformed works of American composer William Grant Still. In this context, he recently led the world premiere of a newly restored edition of Still's Wood Notes that he helped create.

Stemming from his background as a composer, Mr. Chanu has a passion for contemporary music. He served as a teaching artist and conductor for the LA Philharmonic Association's Associate Composer Program and as a conducting fellow at the 2022 Cabrillo Festival of Contemporary Music, where he studied with conductor Cristian Măcelaru. He was commissioned by the Eastman School of Music to compose an orchestral work for the school's centennial celebration and conducted its world premiere in the fall of 2021.

Previously, Mr. Chanu was music director for the Los Angeles Music and Art School, where he conducted and developed the artistic direction for the youth orchestra, choirs, and jazz band. Drawing on his Latino heritage he found it rewarding to foster representation for the predominantly Latinx students and families in the program through repertoire selection. In addition to his orchestral background, he has extensive experience in jazz and musical theater styles. While living in Los Angeles, he was a high-call woodwind performer for musical pit orchestras and jazz ensembles. He received a Bachelor of Music in composition from the USC Thornton School of Music in 2015, graduating magna cum laude. He graduated from the Eastman School of Music in 2021 with a master's degree in orchestral conducting.

# Soloist



Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999 and currently holds the Dr. Benjamin Rush Chair. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School. As a child prodigy, Mr. Kim was featured on many national television programs including Disney's *The Mickey Mouse Club*.

Mr. Kim's 2024–25 season includes numerous concerto, festival, and chamber music appearances across the United States, Italy and Korea. He has appeared with orchestras on nearly every continent including Africa, Asia, Australia, Europe, Central and South America, and in the United States, and with the Boston Pops Orchestra, and the Buffalo, Dallas, and Pittsburgh symphonies. Each season, in addition to his duties as concertmaster, he appears as soloist with The Philadelphia Orchestra both at home and on tour. Mr. Kim continues to appear as concertmaster of the nine-time Emmy Award—winning All-Star Orchestra on PBS stations across the United States and online at the Khan Academy. His first book, *The Audition Method for Violin*, was published by GIA Publications and released in 2022.

Mr. Kim is a frequent touring guest of famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. He is also a regular performer around the nation at events for Young Life, Illuminations, and the Gathering. He serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia, and frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate. Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller, ca. 1735. He exclusively performs on and endorses Larsen Strings from Denmark. He is an avid golfer and outdoorsman.

### Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

# Framing the Program

### Parallel Events

### 1725 Vivaldi

The Four Seasons

### Music

Bach Anna Magdalena Notebook

### Literature

Ramsay The Gentle Shepherd

### Art

Canaletto
Four Views of
Venice

### History

Peter the Great dies

### 1787 Mozart

Eine kleine Nachtmusik

### Music

Devienne Flute Concerto No 7

### Literature

Goethe Iphigenie auf Tauris

### Art

David The Death of Socrates

### History

U.S. Constitution signed

### 1968 Piazzolla

The Four Seasons of Buenos Aires

### Music

Lutosławski Livre pour orchestra

### Literature

Hailey Airport

### Art

Warhol Campbell's Soup

### I: Tomato

### History

Martin Luther King, Jr., assassinated This concert offers Antonio Vivaldi's thrilling *The Four Seasons* as well as Astor Piazzolla's later reimagining of that theme in his tango-tinged *The Four Seasons of Buenos Aires*. J.S. Bach's beloved Air, drawn from his Third Orchestral Suite, opens the program, followed by Mozart's charming *Eine kleine Nachtmusik* (A Little Night Music).

Vivaldi composed in many genres, including dozens of operas and more than 500 concertos. Among this wealth of music, four violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Vivaldi not only provided titles but also sonnets running alongside the music. This all serves as a guide to register the changes of the year as we hear the sounds of nature, including birds, barking dogs, and a summer storm.

We then fast forward nearly 250 years, from Italy to South America, where the celebrated Argentinian composer Astor Piazzolla composed his *The Four Seasons of Buenos Aires*. It is heard today in an arrangement for violin solo and strings, providing a brilliant showcase for Philadelphia Orchestra Concertmaster David Kim

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

# The Music

### Air, from Orchestral Suite No. 3

Johann Sebastian Bach Born in Eisenach, March 21, 1685 Died in Leipzig, July 28, 1750



While it was the French (or, more specifically, Jean-Baptiste Lully) who developed the instrumental Baroque dance suite, it was J.S. Bach who combined this form with the Italian concerto style of Vivaldi to produce a new variety of orchestral suite. Each of Bach's four orchestral suites begins characteristically with an extended French Overture, followed by typical French dance forms such as the gavotte, courante, menuet, bourrée, sarabande, and gique. But Bach's

writing also manifests the Italian influence by contrasting smaller groups of instruments within the larger ensemble. To this he brings a Germanic flair for counterpoint, creating an idiosyncratic and distinct yet cosmopolitan style.

Composed in Cöthen, Leipzig, or Both It seems reasonable to assume that Bach's orchestral works would date from his Cöthen period (1717–23), when he had a court orchestra at his disposal. But recent studies have suggested that the majority of Bach's instrumental music might date from his later Leipzig years where, in addition to his duties at St. Thomas Church, he was associated with the town's Collegium musicum. The autograph manuscripts for Bach's four orchestral suites have all been lost, making it difficult to accurately date their composition. Stylistically they seem to belong to the Cöthen years, but the extant copies are from the Leipzig period. If they did originate in Cöthen, then all four suites were undoubtedly revised for the Collegium musicum in Leipzig, and it is in their Leipzig form that they are known today.

The extant score for the Orchestral Suite No. 3 most likely dates from 1730–31. The orchestral parts are in three different hands—Bach's own, his pupil Johann Krebs, and his son C.P.E. Bach—giving the impression that getting the parts ready quickly was a priority. This may well have been the case as Bach was constantly seeking new repertory for the Collegium musicum's weekly concerts at Zimmermann's Coffee House in Leipzig.

**A Closer Look** The **Air** is one of the most famous pieces of Baroque music, largely through an 1879 arrangement by the German violinist August Wilhelmj. In his arrangement for solo violin and piano, Wilhelmj transposed the movement's key and register so that it could be played entirely on the violin's G-string. The

melody itself has consequently come to be widely (and inaccurately) known as the "Air on the G String." Tuneful and tender, this Air maintains the repeating two-part form of a stylized dance, with the pendulum-like movement of the bass providing the regular pulse.

-Luke Howard

Luke Howard is associate director of the School of Music at Brigham Young University, and for many years wrote program notes for The Philadelphia Orchestra, the Aspen Music Festival, and Utah Opera. His research focuses on classical music in popular culture and the reception histories of well-known concert works.

Bach's Third Orchestral Suite was composed around 1730 to 1731.

The Orchestral Suite No. 3, especially the second movement Air, has been a popular piece with The Philadelphia Orchestra since its first performances in November 1906 with Fritz Scheel conducting. The most recent subscription performances of the entire Suite were with Ton Koopman in March 2016.

The Philadelphia Orchestra has recorded the Air three times: in 1936 for RCA with Leopold Stokowski, in an arrangement by him, and in 1954 and 1959 for CBS with Eugene Ormandy.

The score calls for harpsichord and strings.

Performance time is approximately five minutes.

# The Music

### Eine kleine Nachtmusik

Wolfgang Amadè Mozart Born in Salzburg, January 27, 1756 Died in Vienna, December 5, 1791



Of the many instrumental genres prevalent during Mozart's lifetime, the serenade or "divertimento" is the category most closely associated with the servile role that most composers played in the European palaces under the old feudal aristocracy. After working arduously from dawn to late afternoon—composing, copying, teaching, rehearsing, and writing lengthy official letters in meticulous bureaucratic prose—a court composer was then required to put on a nightly

concert for the after-dinner leisure of his underworked noble employer.

Such an evening program might include symphonies, concertos, and vocal works. But more than likely it would include one of the numerous types of "background" music that broadly fall under the rubric of divertimento—literally, music for diversion. Titles of these works ranged widely, and during the 18th century the varying designations were often mixed freely: serenade, cassation, notturno, partita, tafelmusik, finalmusik. The names probably had some basis of differentiation among them, at least for 18th-century audiences. The notturno, for example, was often performed at about 11 PM, in contrast to the serenade, which tended to begin around 9 PM. Moreover, in the late 18th century the serenade still carried traces of its ancient association with a musical performance outside a young woman's window.

**The Work's Genesis and Title** The precise circumstances surrounding the composition of the Serenade in G major are unclear. We do know that it was composed in 1787, when Mozart was thoroughly occupied with the second act of *Don Giovanni*. ("Completed in Vienna, August 10, 1787," he wrote on the title page.) It was uncharacteristic of Mozart to interrupt work on an important commission, particularly an opera, in order to compose an instrumental work for his own pleasure. More than likely the serenade was produced for a sum of money, at the request of some member of the nobility.

The subtitle of the Serenade in G, K. 525, stems from Mozart himself: "eine kleine Nacht-Musik ..." he wrote when he entered the piece into the handwritten catalogue of his works—doubtless indicating that he thought of the work as a notturno. His phrase "a little night music" (better translated "short notturno") was

simple shorthand and was never intended to serve as the piece's title. In any case, it was ever after referred to as a serenade, rather than a notturno.

Mozart's inscription in his catalogue continued: " ... comprising an Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale." Such "extra" dance movements—in this case, a second minuet—distinguished the serenade or divertimento from other chamber and symphonic genres. At some point the first minuet movement from K. 525 disappeared, however, and it has never been found. Possibly Mozart himself removed it, to make the work suitable for "serious" occasions; the result is a light piece that strongly resembles a symphony.

A Closer Look During the 18th century, serenades were performed by small orchestras, often with two players or perhaps two stands for each upper part, and at times with only one double bass. Flexibility was the rule, however: Eine kleine Nachtmusik might just as well have been played one-on-a-part as with a large, full orchestra. The size of the group depended on the forces available at the time, and often on the patron's demands as well. There was no universal 18th-century performing ensemble; each court and each region forged its own customs.

The expansive opening theme of the **Allegro** suggests a larger group than a quintet, and charms the listener with Mozart's coy, almost manipulative sense of symmetry. The suaveness spills over into the **Andante Romance**, where a hesitant, sigh-filled melody is varied three times. The brevity of the **Menuetto** again reminds the listener that this is a serenade, in which dance movements are frequently shorter and more numerous. The work closes with a **Rondo** in **Allegro** tempo, which is an abridged sonata form full of Mozartian verve and dash.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for The Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

Eine kleine Nachtmusik was composed in 1787.

Fritz Scheel conducted The Philadelphia Orchestra's first performance of the G-major Serenade, in January 1906. Eugene Ormandy took the piece on the Orchestra's United States tours during the 1940s and early '50s, but since that time it has been played only occasionally. The most recent performances of the work on subscription were under David Kim's leadership, in January 2013.

The Orchestra recorded Eine kleine Nachtmusik in 1959 with Ormandy for the CBS label.

The work is scored for strings.

Performance time is approximately 16 minutes.

# The Music

### The Four Seasons

Antonio Vivaldi Born in Venice, March 4, 1678 Died in Vienna, July 28, 1741



The idea of depicting the seasons through music did not originate with Antonio Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict

all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's Les Nuits d'été, Schumann's "Spring" Symphony, Stravinsky's The Rite of Spring, Copland's Appalachian Spring, Grieg's In Autumn Overture).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

A Prolific Composer Yet these concertos form but a tiny part of a vast oeuvre. Few composers can begin to match the sheer volume of Vivaldi's output, much less its peerless consistency. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the Red Priest (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. The variety of this concerto output is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Considering the lightning speed at which they must have been

written, it is amazing that so many are absolutely first-rate pieces. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that has given rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large number of these works have durably withstood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

A Closer Look For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tuttis are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—Paul J. Horsley

The Four Seasons was published in 1725.

Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete Four Seasons in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: "Spring" in March 1960, "Summer" in April 1960, and "Autumn" in December 1959. "Winter" was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in February 2024, with Concertmaster David Kim and Xian Zhang.

Ormandy, Brusilow, and the Orchestra recorded the complete Four Seasons in 1959 for CBS.

The score calls for harpsichord, strings, and solo violin.

The Four Seasons runs approximately 40 minutes in performance.

### "Spring"

Spring has come, and joyfully the birds welcome it with cheerful song, and the streams, at the breath of zephyrs, flow swiftly with sweet murmurings. But now the sky is cloaked in black and thunder and lightning announce themselves;

when they die away, the little birds turn afresh to their sweet song.

Then on the pleasant flower-strewn meadow,

to the gentle rustle of the leaves and branches

the goatherd rests, his faithful dog at his side.

To the rustic bagpipe's gay sound, nymph and shepherd dance beneath the fair spring sky in all its glory.

### "Autumn"

The peasant celebrates with song and dance

his joy in a fine harvest and with generous draughts of Bacchus' cup his efforts end in sleep.

Song and dance are done, the gentle, pleasant air and the season invite one and all to the delights of sweetest sleep.

At first light a huntsman sets out with horns, guns, and dogs, putting his prey to flight and following its tracks:

terrified and exhausted by the great clamor

of guns and dogs, wounded and afraid, the prey tries to flee but is caught and dies.

### "Summer"

In the torrid heat of the blazing sun, man and beast alike languish, and even the pine trees scorch; the cuckoo raises his voice, and soon after the turtledove and finch join in song. Sweet zephyrs blow, but then the fierce north wind intervenes; the shepherd weeps, anxious for his fate from the harsh, menacing gusts.

He rouses his weary limbs from rest in fear of the lightning, the fierce thunder and the angry swarms of gnats and flies.

Alas! his fears are justified, for furious thunder irradiates the heavens, bowing down the trees and flattening the crops.

### "Winter"

To shiver icily in the freezing dark in the teeth of a cruel wind, to stamp your feet continually, so chilled that your teeth chatter.

To remain in quiet contentment by the fireside

while outside the rain soaks people by the hundreds.

To walk on the ice, with slow steps in fear of falling, advance with care. Then to step forth strongly, fall to the ground,

and again run boldly on the ice until it cracks and breaks:

to listen as from the iron portals winds rush from south and north, and all the winds in contest; such is winter, such the joys it brings.

# The Music

# The Four Seasons of Buenos Aires (arranged and orchestrated by Leonid Desyatnikov)

Astor Piazzolla Born in Mar del Plata, Argentina, March 11, 1921 Died in Buenos Aires, July 4, 1992



Astor Piazzolla once declared, "My dream is to impose my music, my country's music, all over the world." True to his word, the composer remained loyal to his native Argentinian musical traditions but lived a peripatetic existence; his wife, Laura Escalada, once observed, "His life was a love triangle: Buenos Aires, New York, Paris." While Piazzolla was born in the seaport of Mar del Plata into an Argentine-Italian immigrant family, his childhood was spent in New York, where his musical career began.

On his eighth birthday he longed for a pair of roller skates, but his father gave him a bandoneon instead. The bandoneon is an accordion-like instrument of rural German origin that is immensely popular in Argentina. The boy rapidly mastered the complex button system of his father's gift, becoming a prodigy on this bulky instrument. Piazzola's time in New York gave him a broad perspective on popular music that he carried with him when his family repatriated to Argentina in 1937.

In Buenos Aires the teenaged Piazzolla maintained a double musical life, playing in bands and composing popular songs while also studying the music of Stravinsky, Bartók, and Ravel with the Modernist composer Alberto Ginastera. In 1954 one of Piazzolla's orchestral works earned him a scholarship to Paris, where he studied with the renowned pedagogue Nadia Boulanger. As he later recalled, when the young composer presented some of his concert music to Boulanger, she remarked, "This is a music very well written, but where here is Piazzolla?" After he reluctantly played one of his tangos for her on the piano, she exclaimed, "There is Piazzolla, never leave it!" These studies with Ginastera and Boulanger proved to be valuable, as his expanded technique, along with his knowledge of contemporary composers, produced an expressive, versatile, and commanding musical style.

**Piazzolla and the Tango** In Argentinian concert halls and nightclubs, Piazzolla's music was bound up with the unique status of the tango, a dance that is intimately intertwined with Argentinian national identity. The tango arose in the late 19th century from the lower-class barrios of Buenos Aires; the great Argentinian writer Jorge Luis Borges believed that the dance had its origins in the seedy brothels of that city's underworld. By the early 20th century the tango had become inextricably

associated with the inhabitants of Buenos Aires, who are colloquially referred to as *porteños*—port city folks. By the time that Piazzolla returned from Paris in 1955, the tango had become a virtually sacrosanct collection of musical and cultural traditions that were fiercely protected by a series of authoritarian Argentinian regimes.

Piazzolla fused European Modernism and New York's popular music with the traditional tango, forging an innovative style, the tango nuevo. Predictably, the "new tango" drew bitter criticism from his country's conservative upper class, and his relations with various Argentinian governments remained uneasy at best. However, during the later stages of his career, as his reputation grew steadily and he won international awards, including a 1986 César Award (the French Oscar) for the score he composed to the film El exilio de Gardel, he came to be regarded as an Argentinian national treasure. Like George Gershwin, whose music he admired, Piazzolla was a "crossover composer" who wrote both popular and concert music. His concert works include an oratorio, El Pueblo Joven (1970); his Bandoneon Concerto (1979); and a piece for cello and piano, Le Grand Tango (1982), composed for the great Russian cellist Mstislav Rostropovich.

A Closer Look Considering his lifelong financial difficulties and constant performing, it is astounding that Piazzolla managed to compose a substantial body of music, much less create such works as *Cuatro estaciones porteñas* (The Four Seasons of Buenos Aires), a cycle of four tangos each reflective of a particular season. (Being in the Southern Hemisphere, the seasons in Argentina are opposite to those in Europe and North America.) By using the word *porteñas* in his title, Piazzolla is specifically locating this music in his beloved Buenos Aires—these are the seasons of the port and its people.

Each of these tangos was written separately from 1964 to 1970 but Piazzolla repeatedly performed them as a group with his own quintet of violin, piano, electric guitar, double bass, and, of course, bandoneon. While the basic concept of Piazzolla's work was likely suggested by Vivaldi's famous *The Four Seasons*, published in 1725, they contain no musical references to the Baroque composer's ubiquitous set of violin concertos.

-Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, Edward Elgar and His World (2007) and Vaughan Williams and His World (2023), which he co-edited with Daniel M. Grimley.

Piazzolla composed The Four Seasons of Buenos Aires from 1964 to 1970.

The first Philadelphia Orchestra performance of the work was at the Bravo! Vail Music Festival in July 2008, with violinist Nadja Salerno-Sonnenberg and Miguel Harth-Bedoya. The Orchestra's most recent performances of the full work were in February 2024, with Concertmaster David Kim and Xian Zhang.

The instrumentation of Desyatnikov's arrangement calls for solo violin and strings.

Performance time is approximately 22 minutes.

# **Musical Terms**

### **GENERAL TERMS**

**Air:** Song-like, lyrical pieces, often one part of a larger composition

**Bourrée:** A 17th-century French dance in double time with a long-short-short rhythm **BWV:** The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

**Cassation:** An 18th-century instrumental suite, similar to the divertimento and serenade

**Counterpoint:** The combination of simultaneously sounding musical lines **Courante:** An old French dance in 3/2 time

**Da capo:** To repeat from the beginning **Divertimento:** A piece of entertaining music in several movements

**Finalmusik:** Literally "final music." A term used for music at ceremonial occasions, sometimes outdoors

**Gavotte:** A French court dance and instrumental form in a lively duple-meter **Gigue:** A Baroque instrumental dance, written in a moderate or fast temp

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**Modernism:** A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

**Notturno:** A piece of a dreamily romantic or sentimental character, without a fixed form

Oratorio: Large-scale dramatic

composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

**Partita:** A term used at different times for a variation, a piece, a set of variations, and a suite or other multi-movement genres

**Romance:** A title for short instrumental pieces of sentimental or romantic nature, and without special form

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

RV: The thematic catalogue of all the works of Vivaldi, first compiled by Peter Ryom Sarabande: One of the most popular of Baroque instrumental dances and a standard movement of the suite; characterized by an intense, serious affect, set in a slow triple meter based on four-bar phrases

**Serenade:** An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

**Sonata:** An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

**Suite:** During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

**Tafelmusik:** Literally "table music." A term used since the 16<sup>th</sup> century for music at feasts and banquets

**Trio:** A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

Tutti: All; full orchestra

### THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed

and fast

**Allegro:** Bright, fast **Andante:** Walking speed

Largo: Broad
Presto: Very fast

### TEMPO MODIFIERS

Molto: Verv

Non molto: Not very

# **Audience Services**

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